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nothing extraordinary either in subject or in style. The best of the smaller pieces is a reproduction of the well-known statue of Jeanne d'Arc, by the Princess Marie d'Orléans.

Very little of the Sèvres porcelain can be purchased, the finest and most artistic of the pieces being reserved either for exhibition in the collection, or to adorn the palaces inhabited by the chief of the nation, whoever he may be. Then come a certain number which are set aside as presents to foreign potentates or to celebrities. A few inferior pieces may sometimes be purchased, but at prices which are well-nigh prohibitive. Thus a finely-decorated plate, painted with a landscape or group in the centre, and with a border of the exquisitely-pencilled gold-work on a *bleu-du-roi* or dark-green background, is valued at a price ranging from 200 to 350 francs (from \$40 to \$70). As to the vases, they are valued according to size and decoration, some being worth \$2,000 and others \$10,000. And yet Sèvres porcelain is by no means an uncommon or priceless article in ordinary commerce. It is to be found in abundance in the *bric-à-brac* shops of Paris, and in still greater profusion in the retail shops of New York and Philadelphia, and that in the teeth of the fact that the painted porcelain of Sèvres is never sold in quantities, the cost and time employed in its production, and the extremely limited number of articles produced, preventing all supplies to the trade. Yet is the riddle an easy one

to solve. The manufactory turns out large quantities of plain white articles; these, possessing the traditional lightness and brilliancy of enamel of the Sèvres porcelain, and bearing its trade-mark, are eagerly bought up by the trade, are decorated by inferior artists in the style of the productions of the royal manufactory, and are then sold as genuine Sèvres-ware. Then, too, a large number of objects, after being decorated by the artists of Sèvres, are marred in the baking; these are likewise eagerly bought up by the china-merchants and sellers of *bric-à-brac*. Of course a certain number of articles in genuine Sèvres are thrown on the market annually by sales of art collections or of the household effects of deceased royalty or aristocracy, a large number of really fine specimens also fell into private hands after the fall of the monarchy of July and after that of the Second Empire. But, these sources of supply being naturally limited, it will be seen that the amount of genuine Sèvres-ware that is offered for sale must be extremely small. Of course there is no protection for the buyer against counterfeited trade-marks. But against one form of imposition it is possible to guard. The undecorated ware sold at Sèvres bears the regular trade-mark, but cut with a transverse dash. If this is effaced and a forged trade-mark substituted, the traces of the operation can readily be detected.

LUCY H. HOOPER.

HARVEST-TIME IN THE SCOTTISH HIGHLANDS.

SIR E. LANDSEER, R.A., Painter.

C. G. LEWIS, Engraver.

ANY one acquainted with the picture—well known through the engraving published by the Art-Union of London some years ago—'Harvest in the Highlands,' the joint production of Sir E. Landseer and Sir A. W. Callcott, and exhibited at the Academy in 1833, will be reminded of it by the work here engraved, which, in all probability, formed the original idea of the principal group in the larger painting, where the landscape is by Callcott and the figures by Landseer. The construction of the group in both pictures is very similar, but the component parts differ to some extent: the cart and horse, with the colt by the side of the latter, are identical in both; but in the finished picture the cart has no one seated in it, but is laden with corn, while the sketch shows the outline of a female figure. But the greatest difference is seen in the figures and animals immediately in front of the cart; and here, we venture to assert,

the group in the sketch has the advantage in sweetness of sentiment, the young woman diligently plying her distaff, while the man, holding under his arm a quantity of newly-reaped corn, bends over her in conversation, the goats and the kids lying lovingly at the feet of the woman, and the calf standing near by, constitute as pretty and picturesque a group of its kind as can well be conceived. In the large picture some of these objects are introduced; for example, there is the young female, but she is standing with her side towards the spectator, holding a sheaf of corn under her right arm, while conversing with a group of children seated in front of her. The calf seen in the sketch is also there, but at some distance to the right of the group, in front of which lies a dog. The subject here engraved is, as already remarked, far more interesting than its assumed counterpart, excellent as the latter undoubtedly is.

RECENT ARCHÆOLOGICAL DISCOVERIES IN ITALY.



AT Rome an important discovery has recently been made. While working in the garden of the Palazzo dei Conservatori, for the construction of the central hall of the archæological exhibition, to be opened next December, the eastern side was brought to light, of the area in *opera quadrata*, already previously discovered in the neighbouring Caffarelli garden, and which occupies almost all the western summit of the Capitoline Hill. Some topographers had already timidly suggested that this immense area might be the substruction of the temple of the Capitoline Jupiter, to which edifice Dionysius attributes an extent of 4,000 square feet.

This supposition seems now to become an absolute certainty, especially in consequence of the discovery, also, of a part of a fluted column of white marble, 5.43 metres in circumference; for a column of such extraordinary dimensions could have belonged to no other Capitoline edifice, except to the temple of Jupiter Maximus. Thus, the respective positions upon the two Capitoline summits, of the citadel and temple, may be considered as at last de-

cided. It is superfluous to add that the marble fragments found in the garden of the Conservatori Palace are a part of the temple restorations made by Domitian.

Upon the Esquiline Hill, in the area formerly occupied by the gardens of Mæcenas, a pilaster of Lunigian marble has been discovered, terminating with the hermes of a Faun. In the same place has also been unearthed a wall made of sculptured fragments, among them a statue of a Cupid bearing a vase upon his shoulders, from which once, probably, the waters of a fountain fell; a colossal head of Jupiter Serapis, and pieces of a nude statue, probably representing an Apollino.

In constructing the drain in the Via de Crescenzi, several walls of excellent brickwork have been brought to light, belonging to the Neronian and Alexandrine baths, as well as a number of pieces of majolica, of the sixteenth and seventeenth centuries, some of them adorned with figures.

In continuing the excavations nearer the northwest corner of the portico of the Pantheon, a basement has been found, perhaps of a trophy monument, and also a part of the pavement of the

ancient piazza, formed of large travertine squares; it extended beyond the piazza of the *Maddalena*, so that the monument could be seen from its just point of view.

Much has already been written in reference to the twelve *columbaria*, discovered near the temple of Minerva Medica and the Porta Maggiore. Two of them, recently excavated, are very important, since one belonged to the family of the Statilius Scaurus, who constructed at his own expense an amphitheatre in the Campus Martius, as was learned from the numerous inscriptions found. The other is especially interesting from its frescoes, some of which are being copied in water-colours by the order of the municipal committee.

Descending into the sepulchre by a ladder, on the right, in the frieze surrounding the tomb, is one fresco, a metre long, and 38 centimetres high (the uniform height of the frieze), divided into two parts. Although it is somewhat defaced, the seven persons represented are easily understood to be the workmen constructing the Roman walls of *opera quadrata*. They are of proud, robust mien, and carry enormous stones. In the second part are warriors; it is probably the conflict between Romulus and Remus.

The other fresco is still longer, measuring 2.90 metres in length. It is also divided into two parts. The first is a battle-scene, comprising thirty-six half-clad figures, dealing each other most vigorous blows. The words "Aeneas" and "Rotulus," inscribed on the fresco itself, explain its signification. Another inscription, "Latini impetrant pacem," is placed under the figures of two warriors, holding each other's hands, one of whom is nude, and the other is the same represented in the previous division of the fresco, as crowned with the emblems of victory, in a Greek costume, and a crest upon his head.

Another group in the second part of this fresco represents the building of *Lavinium*, for the name is inscribed below the figures of Ascanius and Lavinia; the latter is seated on a block of stone watching the work attentively.

The third fresco, very much defaced, consists of three groups. The first represents a king with his sceptre, accompanied by five warriors and eleven women, one of whom is a vestal. In the second are Mars and Rhea Sylvia, and in the background the figure of the Tiber is seen. The third consists entirely of women seated.

In the three groups of the last fresco are, first, a shepherd weeping in the midst of his flock; then, a man and a woman with two little children (the two former are carrying a rush-basket) on their way towards the Tiber, represented as an old man crowned with sea-weeds and having a rudder at his feet, to show, doubtless, that the river was navigable. The third is an admirable figure of a young man, of noble features and simple attitude, standing near flocks of sheep. It is evidently Romulus.

Farther above, among the decorative figures, is a very fine one, the armed goddess of Rome. The paintings on the ceilings, most of them allegorical, do not seem to have the artistic merit of those on the walls. Some of them represent Apollo, Ceres, a funeral banquet, doves, etc.

Besides the frescoes, objects of female and domestic use in the imperial epoch have been found, in so great a number as to fill a small museum near by.

These excavations are being made under the direction of the *Compagnia Fondiaria Italiana*, and were induced by the discovery here, in the last century, of two *columbaria*, one of them for the family and slaves of the Arruntians.

All the *columbaria* show that posterior constructions had been made over them, drains for the gardens into which this part of the necropolis was changed by the Emperor Licinius Gallienus, towards the end of the third century. The tombs were covered with tiles, some of them having the circular stamp.

It was on account of the great number of antiquities found in the construction of the new quarter, that the city government decided to erect the additional hall for them, adjoining the Conservatori Palace, which led, singularly enough, to the important discovery in the foundations already referred to.

In this new museum will be assembled many objects of great value, especially in bronze and terra-cotta.

The terra-cottas have been divided into six distinct classes, comprising potteries of Italian, Greek, or Roman-Etruscan style, ob-

jects relating to worship or superstition, materials for construction, utensils of domestic use, figured decorations and reliefs, and the Aretine earthenware.

Of these, the examples of the first class, of *Italian*, not Roman Art, were found in the most ancient of the Esquiline tombs, in that vast necropolis which, during the republican period and later, extended underground, from the Campus Viminalis to the Castrense amphitheatre, and which has been brought to light in several localities during the present Esquiline works.

In the entrance-court of the museum stands a very elegant fountain in the form of a drinking-horn, terminating with the figure of a Chimæra. In the upper part, under the rim, are three figures of *Menadi*, in bacchanal attitudes; it has also a large cup. On the base is the name of its Athenian artificer. Also, from the Esquiline, are two *trapezofori*, beautifully cut with winged figures on the corners, and a very learned inscription of the pro-prætor of Asia, Numicius Pica. There is also a semi-colossal statue of Bacchus, without one arm and the limbs; and three large tablets finely carved with acanthus-leaves.

On the ground-floor, in the first room to the left, are, a remarkable bas-relief, the representations of which are referred to the worship of Mithras; an immense cup of exquisite work; and a part of a large basin, adorned with the entire figure of the *Menadi* in revelling attitude, supposed to be derived from the original of Scopa.

In the next room is a group in relief representing Mithras Taurottonus, again, from the Esquiline.

In the *Stanza* of the Emperors is the much-discussed and admired bust of Commodus, with the attributes of Hercules. It is of Pentelic marble, 1.18 metre high, giving the half of the person, and was discovered in the precincts of the Villa Palombara. The insane emperor is here seen in the character of the deity it pleased him most to represent, his head covered with the lion's spoils; in one hand the club, and in the other the apples of the Hesperides. This strange bust-figure, the style of which is very rare, rests upon a base entirely different from the kind usually seen. It is formed of an Amazonian buckler, between two cornucopias, an evident allusion to the strength of the new Hercules, guardian of peace and abundance. These rest upon the globe, on which are three signs of the zodiac, the scorpion, the ram, and the bull, probably referring to important events in the life of Commodus, that occurred in the months thus symbolized. On each side of the globe are two amazons, having each one knee on the ground. As Commodus, among his other names, assumed that of *Amazonius*, these figures may have been intended to suggest this title. The whole rests on an elegant base of rare alabaster. The fineness and severity of the work, as well as its singular preservation, make this an almost unique antiquity. It must have been made during the last two years of the life of Commodus, A. D. 190-192, when his insane desire to be represented as Hercules showed itself. As the senate abolished the images of Commodus, its preservation is probably due to its having been hidden, and only brought to light now, after so many centuries.

The beautiful statue of Venus, which now adorns the *Salone* of the Capitol, was found in December, 1874, in the grounds of the villa Palombara, at equal distance from the mansion and the tomb *Casa Tonda*. Here, anciently, as has been already remarked, extended the Mæcenian and Lamian Gardens, which had become imperial property already in the time of Caligula. Here were found the Niobe group and the Wrestlers, now in the Museum of Florence, the Discobolus of Myro, in the Palace Massimus, and the Nozze Aldobrandine, in the Vatican Library. The recent discoveries here are not unworthy of the preceding, and show the taste with which the various possessors of the gardens, including the Augustan emperors, adorned them.

The Venus of the *Salone*, of Greek marble, 1.54 metre high, is a nude figure, ideal in its expression, arranging a ribbon around the head, after the bath, for a vase, over which a cloth is thrown, serves as an attribute and slight support to the figure, which rests on the right limb, and holds, somewhat raised, the left, the foot of which touches the earth only with the point. The goddess has put on her sandals, and with both hands upraised, one to hold the ribbon upon the knot of hair and the other to bind the front tresses with it, seems as if looking in a mirror. From the severity and elevation of the style, as well as the inequality with

which the figure is executed, archæologists* are inclined to consider it as not an original, but a copy of the famous Venus of Scopa, existing formerly in the temple of Mars, constructed by Decimus

* Carlo Ludovico Visconti, in the "Bulletino Archeologica Municipale."

Junius Brutus near the Flaminian Circus, a statue so excellent, that, as Pliny describes it, it sufficed to illuminate, however humble, the place in which it might be.

(To be continued.)

OBITUARY.

STANLEY FOX.—This artist, whose death occurred December 10th, at his home in New York, was a native of Fort Plain, Montgomery County, New York. He was for many years a contributor to *Harpers Weekly*, the *Daily Graphic*, and other illustrated journals. He confined his attention exclusively to drawing on wood, in which branch of Art he possessed considerable taste. His health had been poor for a year or more before his death, but he was enabled to continue his work, and up to the last two or three days of his life was engaged in preparing drawings for publishers. He was thirty years of age at the time of his death.

ALEXANDRE COLIN.—The death is announced from Paris of Alexandre Marie Colin, at the age of seventy-seven. He was a pupil of Girodet, and had been for twenty-five years professor at the Polytechnic School in Paris. His greatest work, entitled 'Columbus discovering America,' is at the Luxembourg Museum. M. Colin was a native of Paris. He was awarded medals of the second class at the *Salon* in 1824 and 1831, and a medal of the first class in 1840. His son, Paul Colin, is a popular landscape-painter in Paris.

ANNA MARIA CHARRETIE.—Mrs. Charretie was born on the 5th of May, 1819, at Vauxhall. Her first effort in Art was in flower-painting, in which she was a pupil of Mr. Valentine Bartholomew; and she became an amateur exhibitor at the Royal Academy when twenty years of age, in the first instance of flower-pieces, and subsequently of miniatures, in the painting of which she acquired considerable proficiency.

She was married in the year 1841, but continued her study of Art. Through reverses—among which may be chiefly named the death of her husband—a few years since, Mrs. Charretie adopted Art as a profession, and took to painting in oils, in which she succeeded by her own almost unaided efforts. She obtained admission at the Royal Academy for her first picture in oils, entitled 'Lady Betty Germain,' which was much admired for the grace of the figure and the high finish of the details. This was in 1872, and the following years she exhibited at the Academy 'Lady Betty's Maid' and 'Lady Betty Shopping;' and this year, 'Mistress of Herself, though China fall.' Mrs. Charretie died suddenly from heart-disease on the 5th of October.

THOMAS ENDER.—This veteran artist, a distinguished Austrian landscape-painter, died in his native place, Vienna, in the month of October, in his eighty-fourth year. Conjointly with his twin brother John, an excellent portrait-painter and a professor in the Academy of Vienna, Thomas studied in the schools of that institution. In 1815 and 1816 he visited Bavaria and the Tyrol for the purpose of sketching; and when, in 1817, the Austrian Government sent out an expedition to Brazil, he accompanied it as a draughtsman, bringing back with him a large number of sketches, amounting to about nine hundred, very valuable for their topographical and ethnological characteristics. Later on, Ender passed four years in Italy, in the suite of Prince Metternich. His works, which are very varied in subject-matter, may be seen in the Museum of Vienna, and in the collection of the Archduke John, for whom Ender painted numerous truthful pictures of the scenery of the Rhine.

NOTES.

NEW PICTURES.—Sanford R. Gifford's latest picture illustrates an 'Autumn Storm in the Catskills,' and is one of the most forcible works in effect that he has painted during the present year. The picture is more of a composition than a real scene from Nature, although it is strongly suggestive of the scenery of the region which it purports to represent. There is a little lakelet in the foreground, and on the right a range of mountains leads off into the perspective. The left bank of the lake shows some broken masses of rock and forest-trees brightly tinted, though in a low tone, with autumn colours. Hanging over the lake, on either hand, are dense masses of drifting storm-clouds, while at the zenith, and to a line midway between that and the horizon, the vapour assumes a warm golden tone as the sun's rays struggle with the prevailing blackness for ascendancy. The picture is painted in a low tone, but in a style of vigorously impressive solemnity. The lake is as quiet as when under the influence of a mid-day's summer sun, for the tempest has not yet broken, and the autumn colours of the foliage upon its near bank are reflected with mirror-like accuracy on its surface. Mr. Gifford painted a somewhat similar effect from Nature several years ago, in illustration of a scene on the beach near Sandy Hook; but it possesses very little of the grandeur and solemn beauty of this his latest work. —E. Wood Perry has recently finished one of the pleasant old-time domestic scenes for which his pencil has become so justly celebrated. The subject is entitled 'A Month's Darning.' A pleasant-faced young woman sits beside a great basket of woollen stockings, one pair of which she is busily engaged in darning. The figure is neatly drawn, and there is a homelike feeling expressed in it that is very attractive. The drawing of the minor objects, such as the basket and bundles of stockings, is also well done, and they are cleverly arranged in connection with the figure. In the colouring of the work, every detail, in the matter of treatment, shows the conscientiousness of a study from Nature. The old basket is admirably handled in this respect; but in the suggestion of texture, given to the old coloured stockings of almost every tone and hue, there is a knowledge of the relations, colour, and harmony, which not only gives

evidence of careful study, but also of rare technical skill.—Frederick A. Bridgman, a young American artist now residing in Paris, has recently painted, and sent to his home in Brooklyn, a large and important picture, entitled 'Interior of a Harem, or the Nubian Fortune-Teller.' The room is of large dimensions, and is of a rich Moorish style of architecture, with an elaborately bracketed ceiling, and superbly-coloured side-walls. The tessellated pavement is slightly sunk in the middle, where a miniature fountain plays, and luxuriant divans arranged against the walls, and rugs on the pavement, serve as lounging-places for the enervated inmates. The end of the apartment is in the form of an alcove, with a latticed window, but it is left in shadow, as if to give additional quiet to the scene and force to the figures. In the foreground, reclining upon a divan, is the Moorish master of the house, and at his knee sits a favourite wife with her arm thrown around a little child; and near the group is the tawny fortune-teller, reciting her story with weird gestures and an accompanying swaying of the body. The costume of the wife is of a crimson tissue, and its brilliancy is increased by the warm and rich tones of the browns and emerald tints with which the walls are coloured. In the background there are several figures of Moorish women standing and reclining in picturesque attitudes of dreamy indolence, but all, evidently, intently listening to the story that the weird woman is reciting. In the way of minor accessories there are niches in the walls containing jars, and rich Oriental vases ornament the door-casings and rest upon brackets in every nook and corner of the room. The colouring of the work is exceedingly rich, and the composition generally gives expression to the most perfect harmony of feeling and sentiment. Every incident is portrayed with a free hand, and with a knowledge of the technicalities of Art worthy of the pencil of Gérôme, under whose direction this accomplished young artist studied. The picture has been purchased by Dr. S. Hopkins Keep, of Brooklyn.

JAPANESE LACQUER-WARE.—The British consul at Yokohama, in his printed report to the English Foreign Office, gives some interesting in-